INSULA ORCHESTRA

bien dans son époque.

**2023 I 2024 SEASON**

**INSULA ORCHESTRA**
**PERIOD INSTRUMENTS**
**MUSICAL AND ARTISTIC DIRECTOR LAURENCE EQUILBEY**
**YOANN BOURGEOIS STAGE DIRECTION**



# MOZART - REQUIEM [FRAGMENTS]
# LAURENCE EQUILBEY / YOANN BOURGEOIS

**STAGED OR CONCERT VERSION**
**JANUARY 12 - 21 2024**

**MOZART - REQUIEM [FRAGMENTS]**
LAURENCE EQUILBEY / YOANN BOURGEOIS

Wolfgang Amadeus Mozart (1756-1791)
Requiem [fragments]

*Hélène Carpentier, soprano*
*Eva Zaïcik, alto*
*Jonathan Abernethy, tenor*
*Christian Immler, bass*

accentus
Insula orchestra
Laurence Equilbey, conductor
Yoann Bourgeois, stage direction

**STAGE OR CONCERT VERSION ***

* the concert version gives the complete requiem

**1H10 without interval**

**Numbers:** 8 dancers, 4 soloists, 22 singers, 27 musicians, 1 conductor

**Diffusion :** january 12 - 212024

Concerts at La Seine Musicale on january 12, 13, 14, at Grand Théâtre de Provence on january 20

**TO SEE :** MOZART - REQUIEM [FRAGMENTS], recording of the concert at the Auditorium of La Seine Musicale, june 2019



## ARTISTIC PROJECT

**We have heard Mozart's Requiem so much** that we think we have nothing more to learn from it. This is without counting on Laurence Equilbey's audacious bet: **to give the unfinished score only the parts written by Mozart himself.**

**Forgotten here are the versions completed by his pupil *Süssmayr* or others.** That is, depending on the section, the entire work, the vocal parts with the figured bass, or fragments.

**For the first time, the circus artist and director Yoann Bourgeois is confronted with a scenic device combining an orchestra in the pit, a choir on the stage and eight acrobatic dancers.** The opportunity for this former student of Cirque Plume and Maguy Marin to work on the crowd, the silhouettes and the flows, to make visible the depth and to make visible the depth and richness of Mozart's music even in its suspensions and silences.

With such a man of the theater, **who knows how to build fascinating images and make poetry emerge,** and Mozart's music that is in turn earthy, spiritual, grandiose and humble, this Requiem **will be a great moment suspended in time...**

**THE SCENIC DEVICE**

Size of the complete set: 14m deep, 11m open, 6m high.
Time of assembly in three services: D-1.
The orchestra is in the pit. The soloists, the choir and the acrobatic dancers are on the stage.
On the stage, a removable ramp, equipped with traps, allows the acrobatic dancers to slide, to appear, to disappear. A spinner device, similar to the one used in ***Celui qui tombe***, is integrated into the ramp.

## NOTE OF INTENTION

« *Mozart's Requiem is a myth, its history a legend. After having explored it extensively and recorded it with Insula orchestra and accentus, I am very happy to propose a reading of its fragments. The existing material of this unfinished work is fascinating. One remembers the eight measures of the Lacrimosa, in principle the last measures that Mozart would have written before disappearing.*

*Mozart's mythical, profound and youthful, possessed and spiritual work should resonate perfectly with our questioning.* »

**Laurence Equilbey**

« *My work focuses on the conception of spaces, of devices, which amplify elementary physical phenomena. These devices make perceptible the forces that interact permanently in the universe.*
*Writing shows within these spaces allows me to present a humanity «crossed» by these forces at play. The men and women caught in these devices are then vectors rather than actors. They have to do with what exceeds them. The more this disproportion is great, the more our humanity upsets me.*

*The power of the choir in the grave and intense atmosphere of the Requiem still tells me this. And the void left by Mozart's death in this unfinished Requiem generates an extraordinary existential tension. We will let this void resonate.* »

**Yoann Bourgeois**

## YOANN BOURGEOIS

A graduate of the Centre National des Arts du Cirque in Châlons-en-Champagne and the Centre National de Danse Contemporaine in Angers, he worked with Kitsou Dubois before becoming a permanent artist with the Maguy Marin company.



He deepens the dramaturgy in its etymological sense: a weaving of actions. Through a singular writing of the circus, he asserts a particular interest for the body/force relationship as an inexhaustible source of drama. This research gives birth to *Celui qui tombe*, a piece for 6 performers, created in September 2014 at the Lyon Opera for the Dance Biennale.

The question of circular scenography, in reference to the big top as a traditional place of the circus, crosses his reflections when imagining new projects. Positing the circle as a space welcoming all points of view, in a non-hierarchical relationship between the participants, allows him to reaffirm the popular dimension of his work. Music is also a strong character in his productions.

Since January 2016, he co-directs the National Choreographic Center of Grenoble with Rachid Ouramdame.









## HÉLÈNE CARPENTIER



First Prize and Prize for the best interpretation of the French repertoire at the Voix Nouvelles Competition in Paris, she was awarded Révélation Classique 2018 by ADAMI. Winner of several competitions in 2017, including the First Prize « Femme Opéra », the Second Prize « Mélodie Française », the Prize « Jeune Espoir », the « Audience Award » and the « Special Jury » Prize at the Marmande International Competition. She was also finalist in 2019 at the International Neue Stimmen Competition in Gütersloh (Germany).

After studies in piano and flute, she discovered singing in Amiens, her hometown. Admitted in 2015 to the Choir of the Maîtrise Notre-Dame de Paris, and, the following year, to the entrance examination of the National Superior Conservatory of Music and Dance of Paris, she performs in various productions under the direction of conductors such as as Laurence Equilbey, Paul Agnew or David Reiland.

During the 2019/2020 season we could hear her in the role of Madeleine (Le Postillon de Lonjumeau) in Rouen, as well as Despina in Così fan tutte in Nice. Very recently, she was Electre in Le Retour d'Idoménée d'après Campra at the Opéra de Lille, Le Marchand de sable/ La Fée rosée (Hänsel and Gretel) at the Opéra du Rhin, Mélisande (Ariane et Barbe-bleue) by Dukas at the Opéra de Lyon.

Among her projects, we can mention Inès (L'Africaine) by Meyerbeer in Marseille, Électre (Idoménée) by Campra at the Opéra Lille and at the Berlin Staatsoper, Marzelline (Fidelio) with Insula Orchestra, Pamina (Die Zauberflöte) at the Opéra national du Rhin, the title role of Cendrillon by Massenet at the Opéra de Limoges. In concert, she will perform Missa solemnis at the Opéra de Rouen, Eolie (Circé) by Desmarest at the Opéra royal de Versailles, Ariane and Bacchus by Marin Marais, Iphigénie en Tauride by Campra at the Théâtre des Champs-Elysées, Werther (Sophie) in Budapest...

## EVA ZAÏCIK



Après des études de chant à la Maîtrise de Notre Dame de Paris, Eva Zaïcik intègre le Conservatoire National Supérieur de Musique de Paris, dans la classe d'Elène Golgevit. Parallèlement, elle se perfectionne avec de grands maitres tels qu'Anne Le Bozec, Margreet Hönig, Janina Baechle, Kenneth Weiss ou encore René Jacobs...

En 2008, elle co-fonde l'Ensemble Lunaris avec lequel elle explore un large répertoire du médiéval au contemporain, pour leur formation atypique de trois voix et une viole de gambe. Elles publient leur 1er CD en 2014.

Remarquée pour la richesse de son timbre et son aisance scénique, elle interprète plusieurs rôles à l'Opéra: Melibea (Il Viaggio a Reims), Farnace (Mitridate), 2nd Sorceress (Dido and Aeneas), Diane à la Houppe (les Aventures du Roi Pausole) et avec l'Atelier Lyrique de l'Opéra de Paris celui d'Ernesto (Il Mondo della Luna).

Elle est invitée à chanter dans de nombreux Festivals en France et à l'étranger (Aix en Provence, Avignon, Oude Muziek d'Utrecht, Festival Messiaen...), sous la direction de grands chefs tels que : Raphaël Pichon, Leonardo Garcia Alarcòn, Vincent Dumestre, Marco Guidarini, Hervé Niquet, David Reiland, ....

## JONATHAN ABERNETHY



As an HSBC Laureate with the Festival D'Aix-en-Provence, member of the Opernhaus Zürich International Opera Studio and winner of the Australian Opera Awards, New Zealand Tenor Jonathan Abernethy has established himself as a vibrant and upcoming operatic artist.
For the 2018/19 season Jonathan will perform on opera and concert stages throughout Australia and Europe. He performs with West Australian Opera as Don Ottavio (Don Giovanni), with Canberra Choral Society (Mozart Requiem and Haydn Nelson Mass) and as tenor soloist for performances of Handel's Messiah in both Sydney and Melbourne Town Hall. In 2019, Jonathan returns to Europe with Theatre Champs Elysees (Brighella, Ariadne auf Naxos), followed by performances of St. John Passion and a tour of Mozart's Requiem throughout France with Insula Orchestra, conducted by renowned Laurence Equilbey.

Past opera performances include: with Opernhaus Zürich, Trin (Fancuilla), First Prisoner (Fidelio), 4th Jew (Salome), 4th Knappe (Parsifal), Toby Higgins (Aufstieg und Fall der Stadt Mahagonny); Festival D'aix-en-Provence, Brighella (Ariadne auf Naxos), Diarte (Erismena); Opera Australia, Ferrando (Così fan tutte), Tamino (The Magic Flute), Don Ottavio (Don Giovanni), Fenton (Falstaff), Nadir (Les Pêcheurs de Perles), Ruiz (Il Trovatore), Normanno (Lucia di Lammermoor), Count Lerma (Don Carlos), Remendado (Carmen); West Australian Opera, Nadir (Les Pêcheurs de Perles); New Zealand Opera, Nanki-poo (The Mikado).

Concert highlights include: in recital, Chants du Voyageur (HSBC Recital, Festival D'Aix-en-Provence); a concert performance of Carmen and the Gilbert and Sullivan Spectacular (Tasmanian Symphony Orchestra); Great Opera Hits at the Sydney Opera House and Salon Recital Series Liederabend (Opera Australia); tenor soloist in Bach's St. Matthew Passion, Handel's Messiah and Mozart's Requiem at the Sydney Opera House (Sydney Philharmonia Choirs); Beethoven 9th Symphony (Dunedin Symphony Orchestra).

Jonathan is a past member of the Opera Australia Young Artist Program, International Meistersinger Akademie, Festival D'Aix-en-Provence Mozart Residency, Solti Accademia and Ravinia's Steans Music Institute Chicago. During this training, he had the opportunity to work with distinguished artists Richard Bonynge, James Conlon and Leo Nucci.

## CHRISTIAN IMMLER



From the Tölzer Knabenchor as a boy alto soloist to singing at major concert halls, festivals and opera houses, German bass-baritone Christian Immler is an unusually versatile artist with the rare ability to switch enthusiastically between the worlds of oratorio and opera. He studied with Rudolf Piernay at the Guildhall School of Music in London and won the International Nadia et Lili Boulanger Competition in Paris, launching his career.

In concert, he has immersed himself in the works of Handel, Haydn, Mozart, Mendelssohn, Mahler and, particularly, Bach, appearing all over world. Christian has worked with such conductors as Nikolaus Harnoncourt, Marc Minkowski, Christophe Rousset, Philippe Herreweghe, Ivor Bolton, Daniel Harding, Kent Nagano, James Conlon, Andrew Parrott, Michel Corboz, Masaaki Suzuki, Raphaël Pichon, Ottavio Dantone, Giovanni Antonini, Thomas Hengelbrock, Frieder Bernius, Rubén Dubrovsky, William Christie and Leonardo García Alarcón performing at places such as the Amsterdam Concertgebouw, the Sydney Opera House, the Salzburg, Aix-en-Provence and Lucerne Festivals and the BBC Proms. Recent highlights include a performance of Mendelssohn's Elijah at the Gewandhaus Leipzig, a series of televised broadcasts of all of Bach's major sacred works and a staged version of Mozart's Requiem.

Alongside his concert work, Christian's operatic career is flourishing. He starred as both Commendatore and Masetto in Don Giovanni with René Jacobs, Speaker in The Magic Flute with Christophe Rousset at Dijon Opera and with Raphaël Pichon at the Festival d'Aix-en-Provence (directed by Simon McBurney), Eremit with Laurence Equilbey and the Insula Orchestra in Freischütz in Brussels and the Theater an der Wien, Docteur Itard/Vicaire in the world premiere of Fénelon's JJR (directed by Robert Carsen) and Dodo/Frog Footman/Mock Turtle in Unsuk Chin's Alice in Wonderland at the Grand Théâtre de Genève. He has also sung Seneca in Poppea and the title role in Graupner's Antiochus und Stratonica at the Boston Early Music Festival BEMF, Achis in David & Jonathas conducted by William Christie, Jupiter in Castor et Pollux with Raphaël Pichon at the Opéra Comique and Pharnaces in Zemlinsky's Der König Kandaules at the Amsterdam Concertgebouw. In 2015 Christian recorded Steffani's Niobe whose recording received a Grammy Nomination.

# LAURENCE EQUILBEY

**CONDUCTOR**

Conductor, musical director and founder of Insula Orchestra and accentus, Laurence Equilbey embodies the alliance of artistic excellence and innovative, inclusive projects.

Her carrier in the symphonic repertoire has led her to conduct orchestras such as the BBC National Orchestra of Wales, Hessischer Rundfunk, the orchestras of Lyon, Liège or Leipzig, the Brussels Philharmonic, Copenhagen, Gulbenkian, Akademie für Alte Musik Berlin, Concerto Köln, Camerata Salzburg, Mozarteumorchester Salzburg, Scottish Chamber Orchestra, Philharmonia in London, Barcelona, Bilbao, H&H Boston, etc.

With support from the Hauts-de-Seine department, she founded Insula Orchestra in 2012. The period instrument orchestra inaugurated an artistic residency at the Seine Musicale, on the Seguin Island, in April 2017. It is also in charge of part of the Auditorium's season.

On the lyric scene, Laurence Equilbey conducted Gounod's Nonne Sanglante (Paris' Opéra Comique), Weber's Der Freischütz staged by the new magic company 14:20 (Théâtre de Caen, Grand Théâtre de Provence, Bozar in Brussels, Theater an der Wien, Barbican centre, Ludwigsburg Festival, Grand Théâtre de Luxembourg, Théâtre des Champs-Élysées).

Every season at the Seine Musicale, Laurence Equilbey creates staged performances with artists from diverse backgrounds. For example, Haydn's Die Schöpfung (performed in Aix-en-Provence, Hamburg, Vienna and New York) or Beethoven's Pastoral Symphony were created alongside with the theatre company La Fura dels Baus, Mozart's Requiem with Yoann Bourgeois, the ballet Le Jeune homme et la Mort (the Young man and Death) with choreographer Marie-Agnès Gillot, Mozart's Mass in C minor with Pascal Ferran, or the last ballads of Robert Schumann with Antonin Baudry. In 2021/2022, Laurence Equilbey joins forces with David Bobée again to perform Beethoven's opera Fidelio. She will then undertake an ambitious project around Mozart's last day of work with David Lescot.
Laurence Equilbey is associated artist at the Grand Théâtre d'Aix-en-Provence and enjoys a privileged relationship with the Paris Philharmonie.

With accentus, she continually explores the great repertoire of vocal music. Recently, she conducted the ensemble in Salzburg, in a program featuring Dusapin and Goubaïdoulina. Truly invested in education and the transmission of knowledge, she is artistic and teaching director of the Senior department for young singers / CRR de Paris.

Laurence Equilbey studied music in Paris, Vienna and London, with conductors such as Nikolaus Harnoncourt, Eric Ericson, Denise Ham, Colin Metters and Jorma Panula.



## INSULA ORCHESTRA : INSTRUMENTS OF THEN, SPIRIT OF NOW

Insula orchestra's purpose is very clear: to serve music from the baroque, classical and pre-romantic eras at the best of its abilities – that is, in a historically informed way. Side-by-side with masterpieces of the repertoire, the orchestra also features rarer pieces, such as the work of Louise Farrenc or Clara Schumann. The ensemble performs on period instruments to match as closely as possible the original sound, text and writing design.

With support of the Hauts-de-Seine department, Insula orchestra was founded in 2012 by its artistic director and conductor Laurence Equilbey. In 2017, it inaugurated the Seine Musicale venue as its resident orchestra. The orchestra is in charge of part of the Auditorium's season, for which it invites numerous ensembles and artists. Insula orchestra also regularly performs in France and internationally in leading venues and festivals: Philharmonie de Paris, Grand Théâtre de Provence, Theater an der Wien, Stadtcasino in Basel, Elbphilharmonie of Hamburg, Barbican Centre in London, Louvre Abu Dhabi for its official inauguration...

The orchestra reinvents the formats and rules of classical music to reach out to all audiences. It regularly produces staged concerts to shine a new light on music, working with artists such as Yoann Bourgeois, Antonin Baudry, Pascale Ferran, David Bobée... It is particularly active on the field of digital technologies, and delved in 360° experiences and virtual reality. A diversified and innovative education program, striving towards sharing and inclusion, was developed throughout the Hauts-de-Seine department. In 2022, a new resource centre will be created to widely share its musical and scientific research, as well as the developed educational and digital resources: Insula Documenta.



## ACCENTUS

accentus is a chamber choir, founded 28 years ago by Laurence Equilbey. It specializes in the a cappella repertoire, contemporary music, oratorio and opera. A point of reference in the vocal music industry, accentus has been chosen by the French Ministry of Culture to become the first National centre for vocal art (Paris Ile-de-France, Normandie) in 2018. This strengthened its artistic and educational mission in the long run, but also reaffirmed its position as a key player both on a national and international scale – a player capable of initiating and innovating, but also of bringing together and energizing the industry as a whole.

accentus regularly performs in the most prominent venues and festivals, in France and internationally: the Paris Philharmonie, the Seine Musicale, the Grand Théâtre de Provence, the Royal Opera and Royal Chapel of Versailles, the Salzburg festival, the Barbican in London, the Essen Philharmonie, Theater and den Wien, the Elbphilharmonie in Hamburg, the Lincoln Center in New York, the Parisian Théâtre des Champs-Elysées and more.

accentus is a prime partner of the Paris Philharmonie and of the Seine Musicale, and continues an artistic residency at the Rouen-Normandie Opera around the performance of both concerts and operas. accentus is also the prime choir of Insula Orchestra, resident orchestra at the Seine Musicale. Christophe Grapperon has been Associate conductor of the chamber choir since 2013.

accentus' recordings have been amply awarded by the musical press. "Transcriptions" (naïve) has been nominated for the 2004 Grammy Awards and has been awarded a gold disc in 2008. This season, two new records will be released: "Weber, the Freischütz Project" with Insula orchestra and Laurence Equilbey for Warner Classics-Erato, and "Mozart, Betulia Liberata" with the Talents Lyriques and Christophe Rousset for the label Aparté. accentus has been named Ensemble of the year by the Victoires de la Musique in 2002, 2005 and 2008.



## IN THE PRESS

**About Requiem / Yoann Bourgeois :**

« *Yoann Bourgeois puts Mozart's Requiem in suspension. The acrobat has conceived with the conductor Laurence Equilbey a show at the border of circus and classical concert.* »

**Rosita Boisseau, Le monde, may 27 2019**

« *Laurence Equilbey also emphasizes this dimension - which is that of hope - by her direction of the choirs and the orchestra, all in grip and tenderness. For once, Yoann Bourgeois does not invent anything. He deploys largely refined figures, those of the turn and those of the fall, to feed an essential dramaturgy. In doing so, he underlines his know-how and the ability of his writing to embrace a subject and to adapt to a large audience.*

**Ariane Bavelier, Le Figaro, june 19 2019**

« *The music and the voices are in the image, in the rhythm, in unison with the staging. The musical stage, the vocal stage and the stage set are in symbiosis. The instruments and the singing sublimate the performance all the more because each section of this Requiem arrives (separately) after a time of musical «silence», or rather comes to complete another soloist music: that of the sliding bodies and the rotating stage. Each section of the Accentus Choir and the Insula Orchestra, punctuated by Laurence Equilbey's great accents, impels each entry with the precision of a dance step, before spinning each line in a gliding suppleness. The counterpoint lines, held together by great accuracy, form fugues that mirror the bodies intertwined on stage.*

**Charles Arden, Olyrix, june 27 2019**

« *A new creation, these June 10 and 11, on the stage of the Nuits de Fourvière. The choreographer Yoann Bourgeois, the conductor Laurence Equilbey, the bodies and voices of the artists... and the original notes of Mozart's ultimate work.* »

**Céline Bally, Le Progrès, june 9 2019**

## TO SEE

Requiem / Yoann Bourgeois, concert at the  Auditorium of La Seine Musicale, june 2019

## DISCOGRAPHY




**MOZART, REQUIEM**
**2014**

W.A. Mozart, Requiem

Sandrine Piau / Sara Mingardo / Werner Güra / Christopher Purves / accentus / Insula orchestra / Laurence Equilbey, direction




**W.A. MOZART, MESSE DU COURONNEMENT**
**VÊPRES SOLENNELLES D'UN CONFESSEUR**
**2017**

Sandrine Piau / Renata Pokupić / Benjamin Bruns / Andreas Wolf / accentus / Insula orchestra / Laurence Equilbeyaccentus, Insula orchestra




**MAGIC MOZART**
**2020**

W.A. Mozart

Sandrine Piau / Jodie Devos / Loïc Félix / Stanislas de Barbeyrac / Florian Sempey / Laurence Equilbey, direction

## SUPPORTERS

## CONTACTS

Samuel Serin, General Manager
s.serin@insulaorchestra.fr
06 03 21 13 67

David Bodou, External relations Manager
d.bodou@insulaorchestra.fr
06 87 88 26 32



